

Trinity The Tripod

VOL. LXI NO. 42

TRINITY COLLEGE, HARTFORD, CONN.

TUESDAY, APRIL 23, 1963

Admissions Office Accepts 500 Applicants For 1967

by SAM KASSOW

APRIL 18 - Approximately 500 out of a near record 1415 applicants received acceptance notices this week according to Admissions Director Gardiner F. Bridge. In spite of a slight decrease from last year's 1470 filed applications, the trustee decision to limit next year's class to 260, coupled with a marked increase in the quality of this year's applicants resulted in unprecedented competition for places in the class of 1967, he said. Insufficient resources for financial aid, and a large number of multiple applications necessitated the acceptance of approximately 500 to fill a class in the vicinity of 260, Bridge explained.

Lester Lanin Heads Senior Ball Plans

APRIL 20 - In a return engagement, Lester Lanin will lead his talented orchestra at the Senior Ball on Friday May 3. Lanin, who is a featured artist for Epic Records, helped inaugurate the Washington Room when he appeared here for the Soph Hop in 1961. His "unique big band sound" will help usher in the year's main formal, social weekend.

The colorful and rhythmic "Combo-Kings", who played at this past Soph Hop, will add their versatile rock n' roll instrumentals and ballads. Tickets will remain at the usual price of ten dollars per couple with free set-ups and formal attire.

The Senior Ball, however, is only the start of the eventful spring weekend. The Annual IFC Soap Box Derby Race will convert Vernon Street into a 500 yard race course at noon on Saturday with Phi Kappa Psi attempting to defend their championship without a professional racer.

A baseball game against arch-rival Wesleyan at 2:30, a lacrosse match with Tufts at 2:00, or a short ride to Worcester to watch the Rusty Callow Rowing Regatta will take up the majority of the afternoon.

The Jesters will offer an original musical comedy, "The American Way," on both Friday and Saturday evenings in "antiquated but atmospheric" Alumni Hall to round out the weekend's list of diverse amusements and entertainment.

Eberhart Compares Transcendentalist Emerson With Modern Poet Stevens

by TOM JONES

APRIL 18 - "Emerson believes in the soul but Stevens believes in the flesh, in this world," poet Richard Eberhart said tonight in the Phi Beta Kappa lecture in the Wean Lounge. Eberhart compared 19th century poet Ralph Waldo Emerson with 20th century poet Wallace Stevens.

But in spite of this basic difference between the two men, Eberhart said Stevens, like Emerson, is a transcendentalist. In Stevens' poetry "one can select many lines, in the vast contradictory array of so rich and trenchantly stored a mind, in which his spirit transcends the flesh, this world, mortality, to invent purely artistic

About 550 were accepted two years ago. The number of "early decision" applications was also slightly lower this year.

Bridge, W. Howie Muir, II, Associate Director, and Jake Edwards, Assistant Director of Admissions, visited and conducted special programs in high schools the past year, saw numerous guidance counselors, and conducted special programs in high schools in such cities as Boston, Buffalo, Washington, Cleveland, and Pittsburgh to attract promising applicants. The Admissions office reported it had sent extensive mailings on the Baker Scholarships, Illinois Scholarships, and many other opportunities at Trinity to high schools and preparatory schools throughout the country. Showings of filmstrips on the College, in addition to wide distribution of the TRINITY ALUMNI NEWS were methods used to assure favorable publicity for the college.

Bridge pointed out that the alumni play a key role in the activities of the Admissions Staff. He credited the alumni interviewing program with performing a vital service for the College. That the admissions staff has received this year many applications from hitherto under represented areas, is a direct result of the activities of certain alumni, he asserted.

By the middle of March, the admissions staff had reached decisions on approximately 800 applicants. Bridge explained that every applicant falls into the A, B, or C category. "A" applications are accepted and "C" applications are rejected. During the latter part of March, the Admissions Staff had to decide on the remaining 600 applicants, most of whom, Bridge added, were well qualified.

Bridge said he found it difficult to determine the exact effect that the undergraduate evaluation has had on prospective applicants. He stated that there have been cases of young men choosing Trinity because they admired the maturity of the student body in conducting the evaluation.

Bridge said he could foresee no set changes in the policies of the department. While competition is sure to increase, he said the staff will still try to get the young man "with as many plusses as possible".

architectures for the soul," Eberhart went on.

Although both poets are transcendentalists, Stevens is "a spiritual, yet doubting man of the twentieth century as compared with the more nearly absolute spirituality of a nineteenth century mind like Emerson's."

"There are many more contradictions in Stevens than there are in Emerson, Emerson exemplifies a unified body of thought. The fact that there are so many contradictions in Stevens reflects the lack of a unified body of thought in our time while it exemplifies his will toward a unity that is not there. Therefore he flies off in a thousand ways, but analogy,

Senate Queries Architecture; Asks College To 'Re-Evaluate'

by JOHN TRUE

APRIL 22 - In a motion following a detailed report, Senator Bruce Bridgegroom asked the administration "to re-evaluate and change its proposed plan for a new dormitory," and to open Goodwin and Elton lounges for student study purposes, at the Senate meeting this evening.

A significant part of the motion,

Robert Frost Biographer To Lecture Wednesday

Dr. Lawrence Thompson, professor of English at Princeton University and long a friend of Robert Frost, will speak on "Robert Frost: The Search for Self," at the annual meeting of the Trinity College Library Associates Wednesday April 24 at 8:15 p. m. in the Chemistry Auditorium.

An authority on American Literature, Dr. Thompson has been gathering material for a biography on Frost since 1939. He accompanied the poet on trips to Europe and Asia and was with him last October when Frost visited the college as a guest of the Trinity Library Associates and H. Bacon Collamore, Associates' president. The Associates were formed in 1951 by friends of the library to increase the resources of the Trinity and Watkinson Libraries.

Dr. Thompson, a native of New Hampshire like Frost, gathered material for his forthcoming biography on the poet with Frost's consent and assistance under the agreement that an official biography not be published during Frost's lifetime.

However, many of Dr. Thompson's published works were of his long time friend, including "Fire and Ice: The Art and Thought of Robert Frost" (1942, re-issued 1961; "Frost and Emerson: Critiques of Their Times," (1940) and an introductory pamphlet, "Robert Frost," (1959, Spanish, Italian, Arabic and Japanese translations, 1960-61).

He is also the author of "Melville's Quarrel with God," 1952; "Young Longfellow," 1939; and following service with the Navy during World War II during which he became a Commander and a Legion

proposing "that the college engage an architectural firm other than that presently employed," was deleted by a vote of 26-2 due to the questions of several senators led by Scott Gregory and Keith Watson. The rest of Bridgegroom's proposal was unanimously passed. Bridgegroom's motion was based on a student poll recently distributed which posed several questions

of Merit winner he wrote "The Navy Hunts the CGR 3070."

Dr. Thompson was graduated from Wesleyan in 1928 and received a Ph. D. from Columbia in 1939. He taught at both institutions before joining the Princeton faculty in 1937 when he also became Curator of the Library's Special Collection.

Dr. Thompson, in addition to his talk Wednesday night, has agreed to meet with students informally Thursday morning for a conversation period, in Alumni Lounge, the same place Frost talked with students when he visited the campus in October.

Mather Governors Board Announces New Members

APRIL 22 - Chairman Bert Feingold this week announced the following new appointments to the Mather Hall Board of Governors, an organization established to assist Student Center Director Leonard Tomat.

The new members are Ken Fish representing WRTC, Robert Schwartz (Independents), Clifford Barrett (F. E. C.), Mike Anderson (Senate President), Vincent Osowecki (Commuters), Lucian DiFazio (Senate), Alex Morrow (Frosh.), and Arnold Wood (L. F. C.). Myron Rosenthal will continue as the TRIPOD representative.

The Board appropriated \$25.00 for the Stanley Brakhage lecture, arranged for a jukebox to be placed in the Freshman Dining Hall on a trial basis, voted to sponsor an art contest to dress up the walls in Mather Hall, and appointed chairmen to the standing committees in their two meetings thus far.

The jukebox will be installed this week on a trial basis. Its main function, determined the Board, will be to serve students and their dates with a place to dance informally on non-party weekends.

The art contest features a "purchase prize" of \$50.00 to the winning entry. The winning exhibit will be purchased from its owner and hung on one of the walls in Mather Hall.

The Board hopes, in sponsoring

Richard Eberhart

More about the poet's stay at Trinity is on page 6.

'Response' at Princeton

Details of the panel discussions on the Creative Arts at Princeton University are on pages 4 and 5.

about both the proposed new dorm and the present rooming situation. According to Bridgegroom, 340 of the one thousand forms distributed were filled out and returned. Bridgegroom pointed out and reiterated that "the students have expressed a concern for quality which is transcendent of the financial situation." He substantiated his statement by quoting the poll: 83% of the student body felt that the money saved by employing the present architects was not worth the sacrifice in "imagination and beauty" in Trinity's buildings.

In other business Student Affairs Committee member William Niles told the Senate that storage of student belongings will be "centralized" to Alumni Hall where they will be kept for the summer without charge. Members of the Cerberus will be in Alumni Hall from 2:00 p. m. to 5:00 p. m. daily from May 25 until the end of examinations to store articles and give out receipts. The claiming period will begin with freshman week next fall. The college will not be responsible for articles stored over the summer.

Senator John Witherington, reporting for the Honor Code Committee, told the Senate of his pre-

(Continued on Page 6)

this contest annually, it will be able to cover much of the bare-wall space in Mather Hall with student work. Selected exhibits will be displayed in Wean Lounge May 9-June 9. Deadline for entries is noon on Monday, May 6th. Feingold appointed Ford Barnett and Vin Osowecki chairmen of the film lecture series committee and faculty-student coffee hours respectively. If time permits the Board will sponsor a coffee hour for the Math and Physics departments in old Jarvis before it is torn down in favor of the new engineering building.

"We welcome any student opinion in any of our plans and hope that students will come to us with ideas of their own on how to better use Mather Hall," Feingold said.

Begin Room Choice April Twenty-fifth

Dates for assignment of dormitory rooms are now decided, announced Joseph T. Schilling, Assistant Comptroller of the College.

On April 25 and 26, seniors who wish to retain their present rooms must indicate their desires. Following the drawing of priority lots, other rising seniors will choose on May 1 and 2. Juniors will make their choices from May 6 to 8, and rising sophomores will indicate their choices from May 13 to 15.

Priority numbers for rising seniors will be posted on the bulletin boards April 29, for rising juniors May 3, and for rising sophomores May 10.

Lists of available rooms will be posted also at the same time, and these lists will be revised as rooms are assigned class by class.

Trinity Tripod

EXECUTIVE BOARD

Editor-in-Chief
Alfred C. Burfield '64

Managing Editor
Myron R. Rosenthal '64

News Editor
Tom Jones '64

Features Editor
Leon Shilton '65

Sports Editor
Keith Watson '64

BOARD OF ASSOCIATES

Peter Kinzler '65, Jerry Liebowitz '65, Joseph Martire '64, Christian Messenger '65, Vincent Osowecki '65

BUSINESS BOARD

Business Manager
James C. Rowan Jr. '64

Circulation Manager
Park Benjamin '65

Accountant
Alex Richardson '65

Advertising Manager
Randolph C. Kent '65

Published twice weekly during the academic year except vacations. Student subscriptions included in activities fee; others \$6.50 per year. Second Class postage paid at Hartford, Connecticut, under the act of March 3, 1879.

Students Man Equipment As WEDH Goes On the Air

by RAY BOLANGER

Fifteen students are flipping switches while they hit the books and at the same time are learning about what goes on behind the scenes at the campus based WEDH-TV.

Working at such jobs as manning the cameras, editing films, and announcing, the students are working for Hartford's educational television station which has its studios in the basement of the library.

Although they receive the bursary employment from WEDH, most work an average of ten hours a week because of their interest in television production. They report that the jobs themselves are difficult and often devoid of glamour, but they express a sincere desire to learn about the techniques of television.

Despite the hard work involved, the students have run into unusual and humorous situations. Their activities have ranged from tending a goat, pig, and duck for one show to filming the Hartford Symphony Chorus in 25 degree weather while the cameramen were shivering, and shaking the cameras. Other student-workers have dressed as "Chinese fire-

men" and "farmers" and appeared on the taped programs.

In order to understand what is going on and to speak the lingo, the students underwent a training period last fall of two weeks to familiarize themselves with such terms and techniques of "cropping, dollying, and keystone-ing". They eventually learn the ropes through the jungle of monitors, cables, recording and taping machines under the instruction of a professional staff member.

The station which operates from 9:30 in the morning to 10:30 at night relies on the process of taping to allow the boys to work according to their academic schedules. All of the programs are taped and later replayed. This taping requires considerable time, but it allows a flexibility in scheduling the programs.

Andy Yokum, Alfred Steel, and Otto Zinsler who are working for WEDH now, plan to continue working there during the summer months as full-time employees.

Douglas Leonard, program director for WEDH, was "pleased with the way the students work out." He added that the students have profited from the experience of television work.

Peter, Paul and Mary — 'Kingston Trio With a Girl'

by PETER KINZLER

APRIL 21 - Peter, Paul, and Mary gave a precision performance tonight at the Bushnell Memorial Theatre.

Drawing almost exclusively from their two albums, the trio's show was well received by a sell-out crowd, almost exclusively composed of teenagers of high school age. When questioned after the show about the audience's capacity to appreciate fully their idiom, Peter Yarrow replied that what they lacked in sophistication, they made up for in enthusiasm.

Perhaps this is so, but it appeared very much as if there were little real appreciation of the meaning and feeling of the songs by the audience. During the intermission, the overwhelming majority of comments heard consisted of such things as "they're great", and "they're cool".

THIS TRIO of two beards and a blonde and a half are now the most popular "folk singing" group in the country, having surpassed the Kingston Trio. They are usually considered to portray a more genuine appreciation of the "true" folk idiom, rather than merely cultivating the public taste.

Commenting on this idea of a folk idiom, Peter Yarrow strongly objected to a division of folk singing into purist and populist elements, observing that all of folk singing owes a great debt to the people who first popularized it.

He believes that as the audience becomes more and more familiar with the type of music, their appreciation of it transcends that which was initially pleasing to the ear. This did not seem to be the case last night. The audience's appreciation doesn't seem to have "transcended", as was well expressed by one boy's observation

that the group is "the Kingston Trio with a girl".

However, the audience's enthusiasm was great. After singing "Settle Down" and "Lemon Tree", Peter, Paul, and Mary then sang one of the few selections not taken from their albums. This was "Old Blue", which they consider a child's song, fulfilling the criteria of simplicity, pathos and repetition. They rendered it in both a folk version and a rock and roll one and received a great hand.

THE RECEPTION of this selection seemed to typify the audience's appreciation, since there was an obvious similarity between both renditions of "Old Blue". The repetition criteria also seemed to apply to the audience, for 90 percent of the trio's songs were drawn straight from their very popular albums.

They performed these selections well, but having heard them so often before, our only added appreciation was that normally received at an in-person show.

The second half of the program was highlighted by a few new songs. Peter sang a lovely French song and then led an audience participation rendition of "Rock My Soul", which lacked the vigor and enthusiasm excited by such specialists in this art as Pete Seeger.

Paul Stookey then paid an unannounced tribute to Shelly Berman and Jonathan Winters in a 20 minute comic sketch, involving the use of telephone conversations and self-produced sound effects. Overall, their appearance was sophisticated and their performance was delightful and precise, with their movements being particularly theatrical. Beyond Paul's solo, their humor was satirical, the typical criticisms of our modern social structure.

AS WE WENT backstage,

we were wondering exactly where the genuine folk idiom appeared in Peter, Paul, and Mary. Peter, commenting on the purist-populist split, termed it odious and sophomoric. He said that each person has something he can say from one point of view or another, for folk singing is an inclusive idiom.

As to their singing only from their albums, Peter said that their only criteria for selecting songs was how they feel about what they sing, whether they are moved by them or enjoy them. He continued, saying that he believed folk singing to be an art involving sincerity in what one sings, never singing to cultivate the commercial taste; however, he then said that they had been in rehearsal for seven months.

Since rehearsal implies polishing, and indeed they gave such a performance; and since their repetition showed no interest in expanding their repertoire and interpreting new songs, one wonders whether they are fulfilling their expressed ideas of freedom in the folk idiom.

Emerson . . .

(Continued from Page 1)

of himself and by paradox produced a poetic world of the over-soul, which he never fully explains," Eberhart said. Stevens "thus joins in our time in a strange way with the Emerson of a century ago," Eberhart concluded.

"Emerson never got up into the Comic. Stevens goes from the Comic out into elaborate imaginative terrain. They both hanker after the over-soul, however, the one explicitly, the other by implication. Wallace Stevens is lately dead, yet he is all the more alive in the wonderful superiority of his poetry, in magics of ideational invention and in diction. To these high properties of human excellence he was not superior, but the noble bondsgman. He possessed a metaphysical, psychical mind but he could not get to heaven. He was always pulled back to the real essence of the sensuous in this world, which he celebrated. But for him imagination itself became the hero. His imagination is not without clearest soul, the soul of a bright light being broken up by the prisms of poems.

"Stevens is the aristocrat of emotional and intellectual fascinations, the giver of beauty back to beauty itself, if not technically to God, the beholder of infinite, intimate analogies and correspondences, a man enabled to do wonderwork in the common work of the world.

"We have seen Stevens as a transcendentalist in his own fashion in spite of his earthy quality, one who does not embrace the orthodox Christian answer as such, a man of men, fine psyche balances and proliferations," Eberhart summarized.

TRINITY GRADUATES

Report compiled by Dean Hughes reveals that one out of four Trinity graduates since 1920 has gone on and pursued graduate study and one out of eight has earned a doctorate degree.

What a big difference it makes in your life!

Now that The New York Times is brightening up campus life again, treat yourself to the daily pleasure of its company.

See what a big difference it makes having The Times around. Checking up on the nation and the world for you, bringing you every day its unique record—clear, complete, accurate—of all the mainstream events of our time.

Every day The Times serves you with thoughtful background reports, news analyses and commentary by Times experts in every field of human affairs.

And The Times gives you, as always, the brighter, lighter side of the news. All the sports there are. All the lively arts in review. All the enjoyable features. All the unusual stories, humorous stories, colorful stories about people, places and events in the news.

Today—take time to rediscover The New York Times. Your campus representative will be glad to serve you with a copy every morning, rain or shine—and at special college rates.

JOHN WATSON
THETA Xi
PHONE: CH 9-9208



We Have It
At Savitt

P-r-o-j-e-c-t-i-o-n-s

BY P. ADAMS SITNEY

WHAT IS AN EXPERIMENTAL FILM?

In the early 1940's several West Coast artists revived a tradition that had flourished twenty years earlier in Paris; they made experimental films. These artists were Neo-Surrealists and Neo-Expressionists and their films were attempts at a subjective portrayal of the unconscious, that is, dreams (both day and night), rituals, and revelations recorded on celluloid.

Hollywood and other commercial cinemas had, of course, used "dream sequences" before this, but the Experimental film-makers refused the psychological view-point of the commercial cinema which insisted that there was a sharp line between "real" and imaginative experience. The new film-makers freely mixed memory, fantasy, and everyday experience. Sometimes they universalized their themes by using a mythological framework.

Thus it became a commonplace among film-makers that the commercial film was analagous to drama, in which levels of time are carefully distinguished (flashbacks separated from present time), point-of-view is rational (visions posited in the minds of saints and madmen only), and the whole is organized with Aristotle's beginning, middle, and end, while the experimental cinema was analagous to poetry, in which the cohesive tension of a sequence images has precedence over the unities of time, place, and action.



A scene from Stan Brakhage's "Reflections on Black."

EXPERIMENTAL FILM-MAKING quickly caught on in New York where the orchestration of abstract images was more popular than dream or "trance" films. Cinema 16 was founded to be a showcase for the new cinema, and since then it has become the largest film society in this continent. By the mid 1950's experimental film-making had become so widespread that the 16mm film labs were able to do anything that the unionized 35mm labs of the commercial cinema could do, and audiences were large enough for several of these film-makers to undertake making a feature film.

The difficulties that an experimental film-maker must face in creating a feature film are more than financial (not to minimize the usually crippling influences of money). Unlike the commercial cinema with its union crews and guild artisans, the experimental cinema has no division of labor among writers, directors, lighting men, grips, cameramen, etc. A film-maker often writes, directs, edits, and sponsors the film himself; that is he is the MAKER of the film as his name implies.

Such artistic egoism is seldom, if ever, a pecuniary measure; most experimental films are so personal that the artist could not think of having someone else take part in its evolution. (Stan Brakhage has even done the phenomenal by photographing and acting in a film at the same time). A poet would not ask for assistants to write a poem, even if it were to be an epic. Likewise if an experimental film-maker is to make a feature, he will usually make it himself.

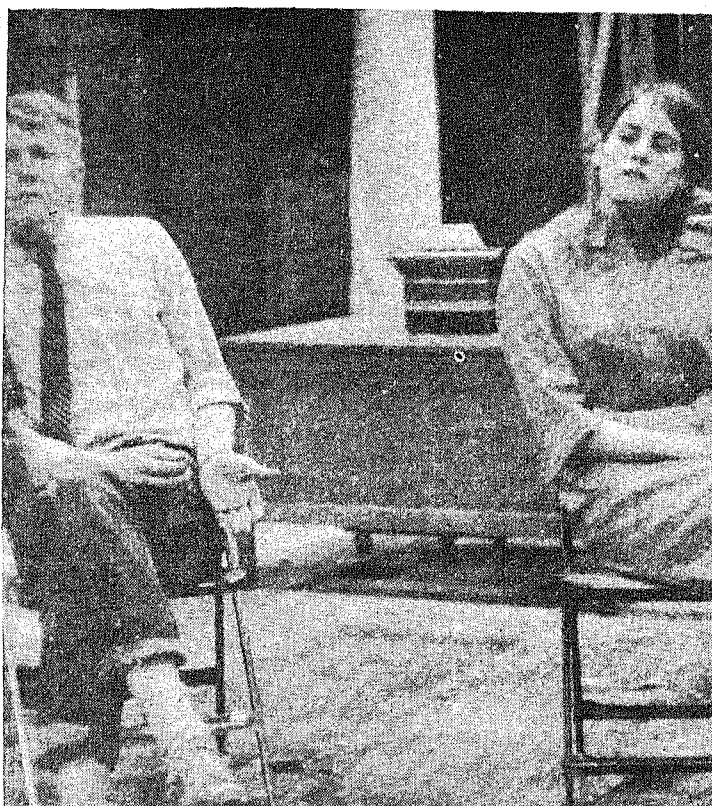
Five years ago the American experimental film movement had its international debut. In April of 1958 the Brussels World Fair opened its experimental film exhibition. Of the 133 selected to be screened, more than half were American.

Many young artists from all over Europe were present at these showings and within a year the French and Polish New Waves, the British Free Cinema, and several other modernist film movements which incorporated the techniques of the American experimentalists were initiated.

At the Brussels Exhibition Stan Brakhage was given a special award for his overall contribution to the film art. It would be difficult to find another film-maker whose work is as varied and of as high a quality as Brakhage's. His early films are among the best examples of the psycho-dramatical, expressionistic work of the West Coast film-makers who revived the style of Salvador Dali and Jean Cocteau.

When Brakhage turned to making color films in the mid 1950's, he synthesized the psycho-dramatical West Coast and abstract New York genres. His images were both abstract and concrete with reference to Hermetic and mythological symbolism. By welding scientific, documentary film (eclipses of the moon and microbiology) to romantic imagery, he created DOG STAR MAN, one of the few mythopoeic films.

The films to be shown in this week's Hartford Retrospective represent the entire span of Brakhage's career. WAY TO SHADOW GARDEN is one of his finest psycho-dramas, DOG STAR MAN his magnum opus, and BLUE MOSES his first dialogue film.



Tickets On Sale For Jesters' American Way

The Jesters will present "The American Way," an original musical comedy, May 2, 4, 9, 10, and 11 at 8:15 p. m., and May 3 at 8 p. m. in Alumni Hall.

Ray Drate and Dick Demone have collaborated on the music, lyrics, and book for this parody of spread-eagleism--the American Way. "The play," they explain, "is mainly about a fellow named Barrett, whose world consists mainly of girls (one in particular), and a woman (very particular), business (his), politics (everyone's), and other good natured hypocrisies."

Dan Strammiello, who is directing the musical, explains that "The American Way" is not "a typical formula-type musical." It is more "a broad satire of various segments of American living, and the American way of doing things," he said.



Kick up your heels in the new Adler Shape-Up cotton sock. Nothing gets it down. The indomitable Shape-Up leg stays up and up and up in plain white, white with tennis stripes, or solid colors. No matter how much you whoop it up. In the air, her Shapette, 69¢, his Shape-Up, 85¢.

ADLER
THE ADLER COMPANY, CINCINNATI 14, OHIO

STUDENTS
MAKE YOUR DINING A PLEASURE
DINE AT THE
BROOKSIDE
NEW BRITAIN AVE.

Trinity Tripod

EDITORIAL SECTION

TUESDAY, APRIL 23, 1963

Building Committee Report

The Tripod gives its editorial space to reprint the report of the Senate's Building Committee. We agree with what is expressed in this report, although we more than occasionally find the manner of expression to be somewhat incredible, and at times completely incomprehensible.

This will be the first of a series of two reports to be given by our committee. This report deals with future building arrangements, particularly with the new dormitory to be constructed perpendicularly to North Campus. The next will deal with suggestions on existing structures, incorporated into both of these will be the results of a recent poll which encompassed the entire student body. One thousand questionnaires were placed in student mailboxes, and of these, 340 were filled out and returned to us. Among these 340, at least 80 had additional comments and suggestions, indicating that the alleged apathy of the student body does not extend to living quarters. As a result of the enormity of student response to the questionnaire, both quantitatively and qualitatively, we feel that we are in an excellent position to act as spokesmen for student opinion in this area. Those who are in a minority will no doubt disagree with this statement, but on issues in which all students are affected equally, it appears reasonable to assert that the clear-cut majority should rule.

The questionnaire consisted of twelve questions which could be answered in a word or two, and two which required extra effort. The results of the questions which related to future building developments and the pertinence of these results to the new dormitory will now be expounded upon.

The first question states: "What size (no. of men) room do you feel there is the most need for at the present moment?" 24% replied singles, 35% doubles, 25% three-man rooms, 9% four-man rooms, 5% neglected to answer, and 2% gave other answers, ranging from five-man rooms to 30 man rooms.

The plan of the new dormitory, as it stands now, consists of a north campus-like ground plan with a combination of singles and three and four man suites. Since the demand for singles was exceeded by both the demand for doubles and the demand for triples, this plan is questionable as far as student opinion is concerned.

Another question which relates more directly to the plans as they stand now is this: "Which of the following would be the most desirable? A new dorm composed of: singles only, three and four man suites, or a combination of the two?" With these possibilities, 8% replied singles, 19% favored three and four man suites, and 58% favored a combination. This would appear to bear out the decision to compromise between these two possibilities. However, 15% of those polled answered in another fashion, 1% not replying, and 14% indicating that some other arrangement would be more desirable. This factor is greater than might be imagined, because only on 200 of the 1,000 questionnaires were the students given a fourth option. Of these 200, 70% did so. The conclusion here is that if the choice were to be made between singles, triples, or a combination, the combination would be most desirable, but the choice would not like to be made.

Another question was concerned with the relative desirabilities of an entry-way type dormitory and a corridor type dormitory. The

question was phrased, "Do you think that the college should build an entry-way type dormitory, even if the cost is greater? The question was worded in this way to avoid the possibility that many students would not take the financial factor into consideration, which we realize is an important factor. The results of this question were that 69% said yes, 22% said no, 7% neglected to answer, and 2% answered in some other way. An interpretation of this is that the student body is of such a nature that its wants are not to be tempered by the prohibitives of finance. This will become more clear in subsequent questions.

Before the next question is dealt with, it should be brought out that the plans for the proposed dormitory bear a premeditated resemblance to North Campus. The question was this, "Do you want the school to build a structure of the same nature as North Campus now, or wait and build a more expensive and pleasing structure?" The results of this question were that 83% were in favor of waiting, 5% answered in some other way, 4% did not answer, and only 8% were in favor of building now. The replies to this question appear to explode the theory that North Campus is worthy of repetition, even as regards internal structure. Many comments on the back complained about such items as the smallness of the rooms and some even reported that cracks were becoming noticeable, even though the structure was built less than two years ago. Other comments on North Campus will be forthcoming in the next report. One more remark should be made about this question, and that is that again the students have expressed a concern for quality which is transcendent of the financial situation. This factor cannot be overemphasized.

Another question was, "In a new dorm, would it be desirable to have a large entry-lounge where dates could be entertained, perhaps after regular hours?" This question was posed for several reasons, one being that the current plans have only one relatively small lounge in each section, another being that we were of the feeling that a larger lounge would have a tendency to keep the hallways from being gathering places, and a third was our suspicion that many students do not enjoy entertaining dates in their rooms (although we can't be assured of speaking for everyone on this point). The results seem to support our views. 75% replied that they would be in favor of a large entry-lounge, 19% replied that they would not, 3% answered in some other manner, and 3% did not answer at all.

Another question was this: "Do you think that, in a new dorm about to be constructed, built-in bookshelves in every room are desirable?" 92% answered yes, and only 5% no, while 1% answered in some other way, and 2% did not answer. Our interpretation of this is not merely that the college should take measures to provide every room in the new dormitory with a bookshelf, but that a general effort should be made to go beyond the realm of minimum necessities

and to take a concern for convenience and comfort. The final short answer question dealing with future building was: "Are you satisfied with the work being done by the current college architects? Do you feel that the money the college saves by employing these architects exclusively compensates for their recent performances?" 83% said no, 8% said yes, 4% answered in some other way, and 5% neglected to answer. Many additional comments were submitted on this question. Our final analysis is that the present architects are capable of doing good work (e.g. Ogilby), but whether the recent dormitories are the result of shortcomings on the part of the architects or lack of funds on the part of the college, we feel that the decision to maintain these architects exclusively is faulty. Before becoming entrenched in financial considerations, the aesthetic angle should first be considered. It is undeniable that, whatever the qualifications of the present architects may be, there is always a possibility that their efforts can be exceeded, with respect to the aesthetic, by the efforts of other architects. That this should not at least be a possibility appears to be contradictory to the doctrines of the college. In addition, a structure exhibiting imagination and beauty does not by definition require that it be non-functional and prohibitively expensive. Therefore, it seems reasonable to assert that while such possibilities exist, and while the present efforts of our current architects have received such little backing, a change of architects is the only sage alternative. To deal with the financial side of this issue, the replies to the question present a clear-cut opinion that any attempt to save money with the abandonment of considerations of aesthetics and comfort is repugnant to the student body. The fact that the college has perpetuated the combination of the current architects and insufficient funds despite the criticism of both students and faculty is detrimental not only to student administration relations, but to the school as a whole.

One other result of the poll merits consideration at this time, although this result does not pertain to future building developments. The question was this: "should the Goodwin and Elton lounges be given to students for their own use, as originally intended?" 86% answered yes, 2% in some other way, 6% neglected to answer, and only 6% answered in the negative. The present situation is that the student body is being denied the use of these lounges for study purposes at the same time that numerous complaints are being made as to the inadequacies of Seabury 34 and the earliness of the library's closing hours. It seems to us that in this instance, even the minimum criteria of consideration for the students are not being met. A primary consideration of any school should be the provision of adequate study facilities for the student body, no matter what the circumstances may be.



Edward Albee

Albee Blasts Public As Cause Of Theater

by MAL CARTER

APRIL 19, Princeton - Edward Albee tonight damned the public for its apathy, indiscriminate, and self-complacency, while novelist Robert Penn Warren tabbed critics "sight-seeing churchgoers", and author Bernard Malamud called "the degradation of the human being" the "chief problem of our time."

Together with Arnold Gingrich, publisher of *ESQUIRE* magazine, acting as moderator, these contemporary literary figures met in a panel discussion before an audience of over 1000 at student-directed RESPONSE--the pursuit of excellence in the creative arts, chosen this third year to continue an examination of the relationship between the individual and society.

"An audience... has a responsibility to its playwrights, novelists, poets to be alert, informed, to be intelligent, open-minded, receptive," asserted author of "Who's Afraid of Virginia Woolf?" Edward Albee.

"You can have any kind of theater you want; you will get the kind you deserve," he continued.

The English speaking world has no taste--just great writers, added Warren.

Warren, the author of *ALL THE KING'S MEN*, said, "The writer is doomed to be a spy, and perhaps not God's spy, but a spy."

PRINCETON, April 21 - Thirty persons intimately connected with specific fields of the creative arts participated this weekend in RESPONSE--the pursuit of excellence in the creative arts.

"RESPONSE in this, its third year of its existence, continues its concern with the basic problem of a democracy: the relationship between the individual and society. This year, however, RESPONSE has turned from primarily political subjects to an area where this problem is, perhaps, most finely drawn," stated the staff of this student-directed effort.

The participants are:

Arnold Gingrich	publisher, <i>ESQUIRE</i>
Robert Penn Warren	novelist
Bernard Malamud	novelist
Edward Albee	playwright
Sylvester "Pat" Weaver	
Mc Cann-Erickson	
Newton Minow	chairman, FCC
August Heckscher	White House Consultant
Robert Whitehead	producer
Philip Johnson	architect
Paul Rudolph	architect
Aline Saarinen	critic
I.M. Pei	architect
Roger Sessions	composer
Virgil Thomson	critic, composer
Milton Babbitt	composer
Tom Hess	editor, <i>ART NEWS</i>
Harold Rosenberg	critic
Cleve Gray	painter
Philip Guston	painter
Barnett Newman	painter
Philip Roth	novelist
Elizabeth Janeway	critic
John Cheever	novelist
William Styron	novelist
Muriel Rukeyser	poet
Richard Eberhart	poet
Jack Gilbert	poet
Howard Nemerov	poet
Ralph Ellison	novelist

SYMPOSIUM ON THE CREA

RES

Literature looks outside; it records the world. It looks inside; it records a man," he explained, touching on the problem of the extent of a writer's involvement. Bernard Malamud, short story writer and novelist who wrote *THE ASSISTANT*, observed, "The writer who depicts society most realistically is the most effective writer."

He spoke of the novelist's continued concern with the self and a search for the self in order to comprehend the mysterious nature of man, who "is yet to be explained," Malamud concluded, "The writers of our time are diagnosticians of our age. The artistic act is, in fact, a life act."

"Every writer... is... a shaper of his society. A playwright should be a sort of demonic social critic... a mirror of the nation's cultural health," said Albee.

He lamented that "Playwrights are being urged by their audience to lie about their audience, to pat the audience on the back, to tell them their values are fine."

Albee then attacked the "aesthetic hierarchy of theater in the United States, naming the theater-owner as the chief of that hierarchy in the Broadway theater 'set-up.' The theater-owner, he said, has four respectively important criteria: 1) what stars will be included; 2) what is the nature of the play--"will it please everybody and offend nobody;" 3) who is directing the play; 4) who is the playwright.

Next in the hierarchy, declared the author of *THE AMERICAN DREAM* and *ZOO STORY*, is "the executive of the theater party racket, who employs the following criteria: 1) what stars are included; 2) what is the nature of the play--"does it please everybody and offend nobody;" 3) who is directing the play; 4) who is the playwright.

Albee said the star (not actor) was third in the hierarchy, noting that the star is only interested in the projection of his image, while the actor prefers to submerge his personality in his role. He cited the star's four criteria as follows: 1) who are the other stars; 2) will my name be on top; 3) how much money will I get; 4) who wrote it.

He placed directors and producers next in the "aesthetic hierarchy." Of producers, he said, "Some are honorable men who can read and are not thieves. I've met them--several of them, in fact."

Discussion centered on the writer's problems in technique and expression, and Bernard Malamud stated, "It is impossible to change the nature of fiction. There is no single, correct, aesthetic approach to writing good fiction. It depends on talent and intellect, not method per se."

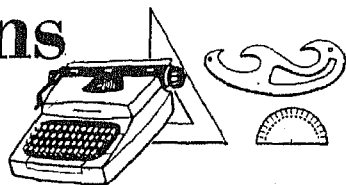
"The wholeness of the truth might be implied, perhaps metaphorically, in the total fiction," he said.

SPONSE



Arnold Gingrich, Robert Penn Warren, Bernard Malamud, and Edward Albee

Apathy Artists Probe Various Questions • Decay Of Aesthetes' Place In Society



itioning that human problems
rle literary problems, Robert
Warren observed, "The root
problem is not to be solved
priori grounds; it has to be
out, not worked out.
u promote excellence in art
by putting excellence in life.
art of living is "your reward
living," he added.
o live beyond despair is a
ul function of the artist," con-
ed Albee.

APRIL 20, Princeton, N. J. -
Problems faced by contemporary
artists in the various creative and
performing arts were discussed
at several seminars this afternoon
forming part of the RESPONSE
program at Princeton this week-
end. Below are some of the points
made during the seminars by lead-
ing representatives of American
theater, jazz, architecture, poetry
and prose.

THEATRE

The object of the Broadway
theater should be "to give the
audience a feeling of belonging to
something that is an active, living
presence," Robert Whitehead, di-
rector of "A Man for All Seasons,"
said in the theater seminar this
afternoon.

Whitehead denied the "hierarchy
of the theater," as defined by

Edward Albee. The real problem
the theatre is faced with today is
that it is diminishing, Whitehead
said. The theater owners do not
have enough to choose from, and
musicals are taking over, he con-
tinued.

"Although I seem to have been in
conflict with Albee, I think we will
both agree that we need to arouse
public interest in the theatre," he
said.

"The theatre has a problem of
economics. A playwright cannot
afford to have a failure. Broadway
is going commercial; this is the
heart of the matter," Whitehead
thought.

"The audience is being victimized
because Broadway is too narrow
and limited," he went on. There
must be presented a broader range
of plays; then the public will realize
that it can make a choice.

The real theatre has left Broad-
way and gone west, he said. There
is "a great deal of vigor everywhere
except on Broadway," Whitehead
said he was optimistic concerning
the future of the theatre in the
United States.

Our theatre should be like the
theatre abroad, because there is
more room for failure and for dif-
ferent experiments in many other
countries where the theatre re-
ceives more financial support, he
said.

are playing, you can put it in
right there. But when a composer
gets an idea, he has to write it
down and play it again, and if
he plays it differently, it will go
flat," according to Brubeck.

"A composer can stop thinking
and working until he gets just the
right note; jazz cannot stop," he
said.

"There are no mistakes in jazz,
just things you cannot resolve your
way out of," he concluded.

ARCHITECTURE

"There is only one crisis in the
art of architecture. We have no
patrons! After all, the painter, the
poet need no patron - they have
the public, they have themselves.
But we cannot even begin to make
shapes without someone to pay
and pay and pay," stressed arch-
itect Philip Johnson during a
panel discussion this afternoon.

Included on the panel were Ameri-
can architects Ieoh Ming Pei and
Paul Rudolph and art and archi-
tecture critic Aline Saarinen.

Pei questioned whether lack of
resources was the only problem
facing modern architecture. "If
we do have patrons, will we have
architects of sufficient skill?" he
asked. He also felt that there
are many clients and patrons
around today.

Rudolph criticized the modern
tendency to hire several archi-
tects when a complex of buildings
or an extremely large building is
projected. "There must be one
person who is finally responsible
for the architecture of such a
project," he said.

Speaking of Urban Renewal Acts,
Rudolph said that although such
acts "are well-meaning, they do
not work. It finally becomes a
matter of speculation, usually by
one firm." Results of Urban Re-
newal Acts have been "dismal,"
Pei agreed, "but I think they will
become better and better. What
is heartening is that there is a
tremendous public interest now."

MUSIC

Jazz pianist Dave Brubeck, con-
sidering the jazz artist and his
function, spoke of the immense
freedom given the artist in this
facet of the performing arts.

But he also has, with the free-
dom, a responsibility to know what
he is doing, to have mastered his
art so that his experimentation will
be intelligent.

The essence of art is in im-
provisation, which allows for
greatness, Brubeck said. "When
you think of something great be-
cause of the mood of what you

"There is more talent than there
ever was; more time, more money.
As a result, there is a breaking
out in the country--a terribly hope-
ful sign," said Whitehead. "I find
it hard to sit through amateur
productions," he revealed.

"A great deal of this so-called
cultural ferment is really the fer-
ment of the amateurs," added Heck-
scher.

"That's the death word--it's cul-
ture," exclaimed Whitehead. He
said that a creation or production
becomes culture only after it has
survived for ten to fifteen years
as the result of "perspiration,
work, work."

He argued further that for the
past ten to fifteen years drama
has been concerned only with the
psychological and psycho-sexual
theater, completely ignoring the
social aspects. "It doesn't com-
ment upon the world."

"A vigor of creativity will keep
our standards high," stated for-
mer president of NBC Pat Wea-
ver.

Minow predicted that standards
will change themselves, become
world-wide rather than merely
national as a result of world-wide
television.

due to their managements," stated
Weaver.

Whitehead excused playwrights
for a volume of production which
is "terrifyingly low" and blamed
social and economic influences. He
said, "Theater in America is a
dwindling business in an expanding
economy. It is taxed as if it were
a shooting gallery or bowling al-
ley."

"We have to create a condition
which will invite venture capital,"
he continued. "We need a larger
volume of work. We don't have any
theaters, we have shows," stated
the Director of the Lincoln Cen-
ter Repertory Theatre.

"We are capable of having a
quantum jump in which we will
have increasing interest in the
performing arts," said Weaver.
Heckscher observed, "You need
an infra-structure in order to have
volume of work. We have this
abundance of genius, but not this
rooted life of institution." He noted
that even painters need a strong
institutional base, part of which
is the critic.

Weaver then asserted that a de-
cline of superior entertainment
in the national level is accom-
panied by a rise at the grass-
roots level.



L. Weaver, Robert Whitehead, August Heckscher, and Newton Minow

Panel Sees Lack Of Vigor In Communication Of Arts

by MAL CARTER

PRINCETON, April 20 - What is
wrong with the performing arts?
RESPONSE panel of four this
morning bemoaned a lack of vigor
and offered both hopeful and dis-
al prognoses.

Moderator Sylvester L. "Pat"
Weaver, Chairman of the Board,
McCann-Erickson, Newton Minow,
Chairman, Federal Communica-
tions Commission, August Heck-
scher, special consultant on the
arts to the White House, and Robert
Whitehead, Director Lincoln Cen-
ter Repertory Theatre evaluated
the public, the managements, the
theaters, and the government.

"The public doesn't know what it
wants until it is exposed, declared
Minow and cited Robert Allen Ar-
thur's statement that, "The drama
is something that goes in between
the commercials."

"The audience have not created
the condition," added Robert
Whitehead, disagreeing with Ed-
ward Albee's comments last night.
Minow noted that television
managements "underrate" their
audience as to whether they can
understand serious drama.

"Both the theater and pictures
are failing their society, and it is



Jack Gilbert, Richard Eberhart, Howard Nemerov,
and Muriel Rukeyser

Poet-In-Residence Criticizes Verse Drama Of T. S. Eliot

Eberhart Honors Four Late Poets At Reading Session

APRIL 19 - Trinity's temporary "Poet in Residence," Richard Eberhart, this afternoon delineated the difficulties involved in the creation of verse drama and criticized what he called the overly refined and emotionally stifled nature of T. S. Eliot's drama.

During a session in which he and Buildings and Grounds secretary Holly Stephenson, presented a reading of the poet's verse dialogue, "Preamble II" Eberhart discussed on the character and prerequisites of the poetic form of drama, noting that, as with other larger works, it must contain a regular plot, conflict, and collision of characters.

The distinction between the verse drama and other prose drama is, he emphasized, that in the first "meaning is heightened by the use of verse."

"One of the greatest difficulties," said Eberhart, in producing a successful verse drama is "the creation of an inevitable plot which will grip the reader." He commented that "Yeats never mastered the art of drama. . . . even in Yeats' *Purgatory*, the poet did not achieve greatness."

When confronted with the question of whether or not there is a conflict in the verse drama between dramatic power and the use of poetry, Eberhart replied "There would be no problem at all if only there were a genius around who could bring these two elements into an ideal combination."

Speaking on the drama of T. S. Eliot, Eberhart declared that Eliot "has let us all down." He referred to scenes from the latter's works "whose lines do not lift you up at all."

APRIL 17 - Poet Richard Eberhart formally began his three-day term as Trinity's "poet-in-residence" tonight in Wean Lounge with a reading of his poetry and poems by four other poets.

"The last 50 years of poetry in America have produced great poets," Eberhart began, pointing out that in the past year four of the nation's finest poets have died: Robinson Jeffers, e.e.cummings, Robert Frost, and William Carlos Williams.

The Dartmouth professor paid tribute to each of these poets by reading Jeffers' "Vulture", cummings' "since feeling it first", Frost's "Design", and Williams' "The Yachts".

He said that "The Yachts", perhaps Williams' greatest poem, was published after the poet received a request from a magazine for a poem, and Williams, who did not have a poem at hand, searched through his files and found "The Yachts", which he had written earlier and had not bothered to submit to anyone for publication.

"The farther along one gets in being a poet, the more people want to have statements about poetry," Eberhart said. "So most poets become critics."

He presented three ideas which poetry confirms: "the inner life is stronger than the outer life... life is ultimately mysterious... and poetry makes the spiritual real."

"Poetry defends individualism," Eberhart continued, and "individualism is the essence." He discussed the freedom which American poets and readers have to express themselves, citing the example of Russian poet Yevgeny Yevtushenko, who was to have appeared at the RESPONSE symposium at Princeton, but whose appearance was canceled by Russian authorities.

(After his stay at Trinity, Eberhart traveled to Princeton to participate in the symposium.)

The poet presented 13 of his own poems, including "The Fury of Aerial Bombardment", "Sea Hawk", and "A Ship Burning and a Comet All in One Day".

The latter poem, about an old boat which was burned in an informal celebration, and about the comet which appeared in the sky as the last embers of the boat were being washed into the sea, was inspired, like many of Eberhart's poems, by actual events.

Among his newer poems which he read were views of two New Englanders: "A New England Bachelor", and "A Maine Roustabout". He concluded the reading with "On a Squirrel Crossing the Road in Autumn in New England", a poem in which the last half-line (just missed him!) was almost cut from the poem by his English publishers because it was not in his usual style of writing. "The last line makes the poem," Eberhart asserted.

Eberhart was introduced by professor Stephen Minot, who pointed out what he felt are five fine aspects of the poet's writing.

Eberhart shows, Minot said, "a positive attitude toward life," along with "a sense of humanity, the association of oneself with an aspect of every man."

"There is a willingness of the poet to take risks, challenging the reader to take risks," he continued. "There is also the identity or linking of power and insight."

Eberhart shows that "the best poetry should not be understood," that "it does not explain finally," he concluded.

Minot read Eberhart's "The Horse Chestnut Tree", which he said best brought out all of these points.

ANNUAL SALE

TRINITY COLLEGE BOOKSTORE

APRIL 24th, 25th, and 26th

PAPERBACKS — HARDBACKS

GIFTS — JEWELRY — CLOTHING

AT TRADITIONAL SAVINGS

50% OR MORE

132 mph

140 mph

Two New Cars are Born

Avanti-inspired...
Bonneville-tested!
R2 SUPER LARK
R2 SUPER HAWK

132 mph

140 mph

Two New Cars are Born

Avanti-inspired...
Bonneville-tested!
R2 SUPER LARK
R2 SUPER HAWK

We designed two new cars—and built a lot of our record-setting Avanti into them: supercharged R2 engines... heavy duty springs and shock absorbers, plus anti-sway bars, front and rear... trac rods, rear... racing type disc brakes, the safest known and ours alone.

We named them R2 Super Lark and R2 Super Hawk and had Andy Granatelli take them out to the infamous Bonneville Salt Flats for final performance and endurance tests.

We could scarcely believe the results, but the official U.S. Auto Club timers confirmed them: R2 Super Lark—132 mph! R2 Super Hawk—140 mph! Two-way averages—under the most punishing weather and surface conditions. That kind of performance, combined with their gentle 'round-town manners, told us these cars were ready. R2 Super Lark and R2 Super Hawk are now available on special order at your Studebaker dealer's.

Flash: front seat safety belts now come factory-installed on every car—another advance from Studebaker.



Senate . . .

(Continued from Page 1)

liminary samplings of student and faculty opinions on cheating and the proposed honor system. He found that the few students who replied to his questionnaire think that a fair amount of cheating goes on at Trinity, and that the attitudes on the subject vary from indifference to personal affront.

The Class of 1963, which was instrumental in defeating the last honor system, is still heavily against it. Witherington reported, because of Medusa enforcement, the inclusion of a "squealer" clause, lack of need, and lack of means to enforce it. The faculty, however, came out heavily in favor of the idea, he said, provided that it is "enforceable and enforced," limited to the academic sphere, and approved by a "substantial majority" of the students.

Head of the Elections Committee, David Tower, announced the names of candidates for the offices of President, Secretary-Treasurer, and Class Marshal for the rising Junior and Senior classes. Running for President are William Niles and Keith Watson of the class of 1964, and Robert Davison and Lucian Di Fazio of the class of 1965. Only one man, Robert Rimer, is running for Secretary-Treasurer in the rising Senior class, and in the junior class, Stephen Berkowitz and Eric Meyers are candidates. Joseph Martire and Robert A. Spencer are running for the post of Senior Class Marshal.

BOOK SALE

Four thousand books will be available at the Bryn Mawr Club of Hartford Book Sale, which will be held from 10 a. m. to 8 p. m. on April 25, and from 10 a. m. to 6 p. m. on April 26, at Trinity Episcopal Church, 120 Sigourney St., Hartford.

CHESTER'S

BARBER SHOP

289 NEW BRITAIN AVE.

Poughkeepsie Meet

Crew Stays Unbeaten

by BIM PICKETT

POUGHKEEPSIE, N. Y., April 20 - The varsity and J. V. crew at two firsts in the inaugural Annual President's Regatta re an estimated crowd of 1000 ring spectators, here today, wing over the historic mile 5/16 course, Trinity won both varsity and Jayvee races bat-rough water and a strong wind. The Trin varsity posted xcellent time of 6:15.6.

e Bantams started off to an y half-boat length lead at the t. After the first 20 strokes, had increased their lead to two one-half lengths. Marist lege closed the gap to half a th but the Trin oarsmen put on purt and swept under the finish with a full length lead. Host ege Marist took second while was third, C. W. Post fourth, St. Peter's fifth.

owing for Trinity were: Bow, yd Reynolds, Bruce McClena- i, Dick Goodin, Ted Wagner, i Roberts, Hunter Harris, Dave cks, stroke, Skip Lynch, and xswain Charlie Todd. This was same eight that won the trian- r regatta in Philadelphia four eks ago.

the J. V. race, the Bantams ned a half a boat lead at the rt, and steadily increased their d throughout the race winning three lengths in the time of 4.6.

he Trin frosh considerably im- oved their recent showing in dladelphia. Rowing over a mile urse, the yearlings grabbed an rly lead, but Iona overtook them the last quarter mile and went to win by a length and a half. or winning the two races, the nity crew won two handsome ophies which will be turned over the Athletic Department for play in the field house show se.

Dan Juggles Line-up but . . .

Colby Gains Baseball Win

by Jack O'Neil

APRIL 19 - It was only a matter f minutes before the cold weather nd a strong Colby team pounced n the Bantam's John Pitcairn, trictly a warm weather pitcher, ending the Trinity nine to its outh straight loss, this one by 9-1 score. In suffering his fourth oss of the season, Pitcairn pitch- d one and one-third innings, al- owing four walks, no hits, and hree runs while fanning two. The Mules' version of Warren pahn, Ken Stone, struck out seven, walked two, and yielded five scat- ered hits in going the distance for is first season win. Stone added o his winning cause by coming up with two crucial singles and per- fectly executed eight assists off the mound.

Pitcairn found himself in trouble right from the start as he was forced to work his way out of a bases loaded and one out situ- ation in the first frame. After a walk, a passed ball and a hit bats- man in the second, sophomore Ed Lazzerini took over, but it took another base on balls, a fielders choice and a sharp single up the middle by the Mules' first base- man Charley Carey before the re- liever could retire the side. In the process Trinity found itself on the short end of a 4-1 ballgame and a discouraged Dan Jessee wondered what was coming next.

THE VISITORS soon provided an answer as they came up with another run in the fourth and then poured across four more in the fifth. With two out in the fifth centerfielder Ken Reed reached first on a walk, and then Stone and Colby team captain and second baseman Bob Glennan hit back to

back singles to account for one run. After Lazzerini hit short- stop Bill Leighton to load the bases, Chris McNeill took over the chores on the mound. With bases loaded Carey hit a 3-2 pitch into left scoring two more runs, and Wes Feshler's bobble of a grounder sent the final run across the plate. McNeill finally settled down but in the remaining

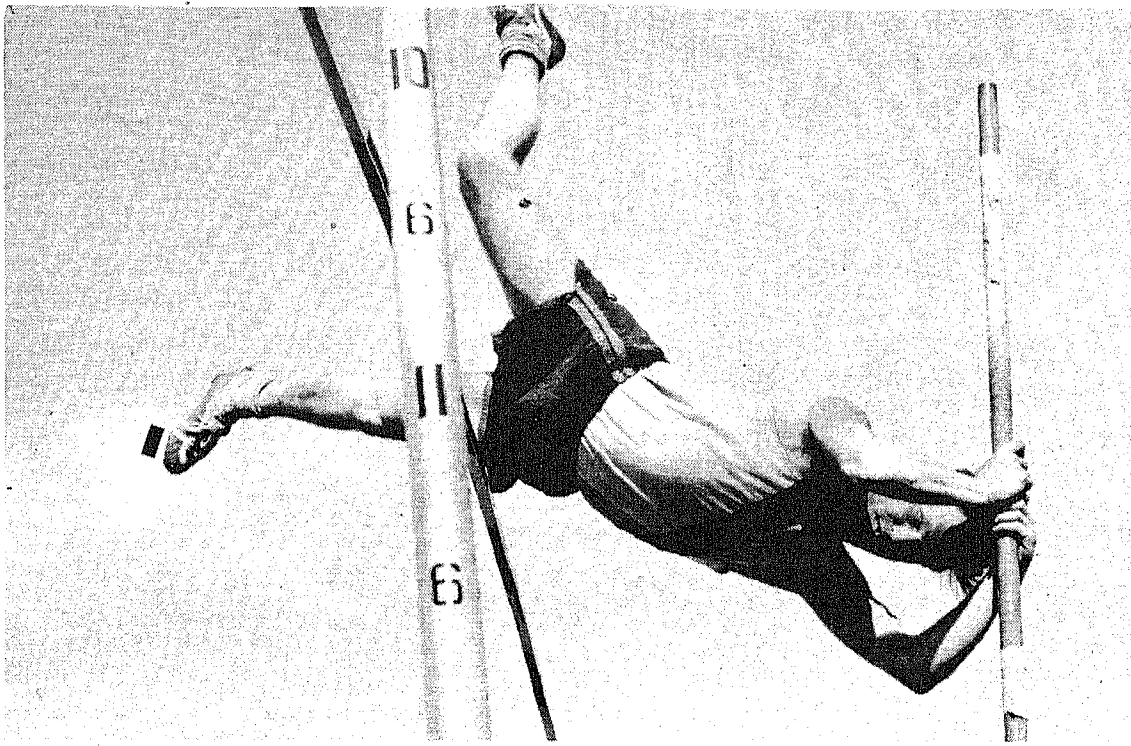
Track Action: While less strenuous activities were proceeding near-by in the Field House (see page 8 for pictorial details), the Track team was winning their second straight meet of the season over Coast Guard, 78-48.

At right, Senior Bantam Mike Schulenberg clears the final hurdle on his way to a 15.9 winning time in the 120 yard highs. Behind him follow an unidentified adversary and Student Leader Mike Anderson, as several wind-swept and sun-drenched I.F.C. week-enders look on.

In the above photo, junior pole vaulter Pete Daly attempts to negotiate that last important quarter inch and gains third place for his efforts.

(These photos and those incriminating ones on the next page were taken by our busy photographer, Joe McDaniel.)

Hobbled Trackmen Outclass Coast Guard In 78-48 Rout



Lord Jeff Lacrossers Outscore Bantams With Second Half Surge

by Pete Kinzler

APRIL 20 - A third period flurry of four goals gave the Amherst Lacrosse team an insurmountable lead as they went on to defeat an undermanned Trinity team, 9-2, here today.

Amherst, last year's undefeated New England champions, opened fast in their quest for their fifth consecutive win of the season. Captain Dick Davidson scored twice for the Lord Jeffs in the first three minutes, the first on a pass from Rich Stauffer at 1:51 and the second one unassisted at 2:36. Trinity fought back hard and soon

gained the initiative. After several unsuccessful attempts, Henry Hopkins netted the first Trinity goal at 8:32; as he rolled around from the back of the cage, faking his defense man, and fired a shot in over his shoulder.

The game continued on an even basis, as Trinity got off more shots but was unable to score. Then, with 30 seconds remaining in the half, Amherst's leading scorer, Howard Jones, took over and scored on an individual sally with only 12 seconds remaining in the quarter.

The second period proved to be

the decisive one. Although neither team scored, the Bantams suffered a great blow to their offense when sophomore star Joe Barnard, the leading team scorer, had to leave the game, possibly with a broken ankle. Since the middle defenseman, Bill Gish, was injured before the game, both Trinity's offense and defense were undermanned.

With Barnard out, the Trinity offense lost much of its punch and took only 13 shots in the second half, as compared to 21 in the first half. The third period saw the tide turn scorewise, as Amherst scored four times to ice the game.

In this spree, Jones scored twice, and John Sabetta and Dick Freeland each contributed one goal apiece. The final quarter saw Amherst register two more tallies and Trinity one. Jones scored again and Jim Potter also scored for Amherst. Ken Southworth registered the Bantams' final goal unassisted.

The game was an exceedingly rough one, although only six penalties were called, three on each side. At times it appeared as if the referees had little control over the game, as several players were hit on the helmet without penalties being called.

APRIL 20 - Despite the absence of top sprinters Vic Keen and Bill Campbell from the line-up, Karl Kurth's powerful track team today rolled to 78-48 victory over the Coast Guard Academy. In winning ten of the fourteen events, Trinity posted its second victory of the year and ran its two year streak to eight wins.

On his afternoon off, baseball catcher Tom Calabrese wandered over to the track oval and stayed long enough to win the 100 yard dash by edging out teammate-roommate John Szumczyk. Half-miler Dick Ravizza substituted for bed-ridden Bill Campbell and injured Vic Keen in the 440 yard dash and stood off a last minute burst by teammate Dan Clark to win in 53.3.

This already sizeable early lead was further augmented by Trinity's domination in the weights. Jeff Chandor, Fred Prillaman, and Tom Smith swept the discus while Diethard Kolewe edged out Prillaman in the shot put with an impressive 47'3" toss. Dave Brackett and Arnie Wood took the runner-up spots in the javelin throw.

Dennis Brady beat Trinity captain Mal McGawn in the mile with a respectable 4:32.6 time, while the Coasties garnered their other running triumph with Dudley Andersen's 2:00.8 victory in the half-mile. Bill Pochman's 175' javelin toss and Joe Hibb's 12' pole vault accounted for their other two wins. Joe Walsh also managed to tie Stan Hoerr at 5'10" in the high jump. In the hurdles, senior Mike Schulenberg won the 120 yard highs in 15.9 while junior Bob Schilp captured the 220 yard lows in 26.3. Szumczyk came from behind on the near curve and ran away from his Coast Guard competitors in winning the 200 yard dash to add to the runaway point total.

Although Mal McGawn won his two mile specialty, his 10:01 time was above his usual sub-ten minute performances of last spring. John Wardlaw outjumped sophomore Ed Gamson by four inches to take the broad jumping competition with a 21'3" leap.

BANTAM BRIEFS: Campbell is ill with a serious combination of pneumonia and measles and might be out the remainder of the season... Keen is currently recovering from a pulled muscle... Kolewe's domination of Prillaman in the first two meets this spring has created an energetic rivalry between the two. "Dee is especially enjoying this since he spent most of the freshman season throwing in the shadows of Prillaman."





Field House Festivities

